UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

presents

CLAUDE KENNESON
cellist

and

SYLVIA HUNTER
pianist

IN A RECITAL OF

Twentieth Century Music

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CONVOCATION HALL
JANUARY 27, 1966
8:30 p.m.

PROGRAM

ELEGY (1965) ..... *Anthony Randall*

ROUMANIAN FOLK DANCES (1910) ..... *Béla Bartók*

SONATA (1956) ..... *Violet Archer*

Andante con moto ed espressivo
Allegro
Larghetto espressivo
Allegro ma non troppo

VARIATIONS ON A ROSSINI THEME (1949)
Bohuslav Martinu

INTERMISSION

SONATA, OP. 40 (1934) ..... *Dmitry Shostakovich*

Moderato
Moderato con moto
Largo
Allegretto

DEPARTMENT OF MUSIC

UNIVERSITY OF ALBERTA
EDMONTON, ALBERTA, CANADA

You are invited to a

RECITAL

of

Twentieth Century Music

CLAUDE KENNESON
cellist

SYLVIA HUNTER
pianist

Convocation Hall
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"A Glimpse of the Superb"
—Land og Folk, 1964
(Copenhagen)

PROGRAM NOTES

The *Elegy* for cello and piano by Anthony Randall is a short essay in the Romantic Style and was written in 1965. An honors graduate of the University of Wales and the Royal Academy of Music in London, Randall is a well-known french horn player, a composer of note, and Conductor of the Sidcup Symphony Orchestra.

Born in 1881 at a small place in Hungary (now a part of Roumania) Béla Bartók was much influenced by the folk music of middle Europe. At an early stage in his career he realized that there existed among his countrymen a large and significant repertory of folk music. With is colleague Zoltán Kodály, he collaborated in collecting the true folk music of the Magyar, Slav, and Roumanian and this research was to have a great influence on his composition. From this early period comes the suite, *Roumanian Folk Dances,* which has been transcribed for cello and piano by the famous Italian cellist, Luigi Silva.

Chairman of the Division of Music Theory and History at the University of Alberta, Violet Archer is one of Canada's leading composers. Miss Archer, Associate Professor of Theoretical subjects in music and of Composition, wrote her *Sonata for Cello and Piano* in 1956 upon the request of Walter Joachim, cellist, and John Newmark, pianist. It was premiered by these artists on the Canadian Broadcasting Corporation and recorded by them for the International Service of the C.B.C. They gave it its public premiere at the Ladies' Morning Musical Club in Montreal in the spring of 1956. The present performance will be its first in Alberta. On the whole the concept of the work is lyrical by special intent of the composer. The contemplative mood of both the first and third movements is contrasted by the scherzo-like feeling of the second and the robust quality of the last movement which is in a free fugal style conceived on broad lines.

Bohuslav Martinu, Czech born and educated, has long been ranked among Czechoslovakia's leading composers. Clarity, order, and purity of expression mark his music as neo-classical.

In Paris he was befriended by Albert Roussel who, with Stravinsky, has exerted a strong influence on his creativity. The *Variations on a Rossini Theme* is a work based on a tune from a Rossini opera and was written for Gregor Piatigorsky. In the spirit of the Paganini bravura variations, the work is a brilliant virtuoso vehicle for the modern cellist.

Dmitry Shostakovich composed the *Sonata, Op. 40* in 1934 and it represents a great stride forward in stylistic and emotional conviction and heralds his Fifth Symphony. It is a profoundly personal utterance and may be considered as one of the last works of consequence that Shostakovich composed before the now-famous political attack on his creative intentions which took place in *Pravda* in 1936. In four movements, the first *Moderato* unfolds in a mood of introspection, and there is an elegiac tone which foreshadows the third movement which is a reflective and somberly intense *Largo.* The second movement, a *Waltz-Scherzo,* is extremely demanding technically and full of sardonic humor. The closing *Allegretto* is a scintillating rondo.

CEK